

THE SHEPHERD QUARTET PLAYS TRIOS

Ronald Patterson, violin
Raphael Fliegel, violin
Wayne Crouse, viola
Shirley Trepel, cello
assisted by
Mary Norris, piano

Wednesday, January 19, 1977
8:30 p.m.
Hamman Hall

RICE UNIVERSITY

the
Shepherd
School
of Music

Samuel Jones, Dean



SSM

77.1.19

SHQ I, II, & III

PROGRAM

TAPE I

Trio in C Major (Hob. XV: 27)

Joseph Haydn

(1732-1809)

Allegro

Andante

Finale: Presto

TAPE II

Serenade, Op. 12

Zoltán Kodály

(1882-1967)

Allegramente

Lento, ma non troppo

Vivo

Intermission

TAPE III

Trio No. 1, Op. 34

Paul Hindemith

(1895-1963)

Toccata: Schnelle Halbe

Langsam und mit grosser Ruhe

Mässig schnelle Viertel

Fuge: Sehr lebhafte Halbe

NOTES

Trio in C Major

Joseph Haydn

Haydn's C major Piano Trio, published in 1795-1796, although structurally advanced, still does not integrate the string instruments fully and equally into the ensemble. The piano is predominant throughout, while the role of the cello reflects a prolongation of the Baroque basso continuo technique in being confined mostly to the doubling of essential notes of the keyboard bass line. The violin, on the other hand, lies somewhere in between. It never introduces important thematic material on its own and often doubles melodies in the piano part, but at times asserts independence through the interjection of brief imitations, melodic motives or contrapuntal lines into the texture.

The first movement, in sonata-allegro form, is abundantly rich in thematic material. The tonic key area encompasses three distinctive melodic ideas, while the dominant area possesses two widely spaced themes and several important cadential motives. Of particular note are the intimations of minor, especially strong midway through the dominant section. The development is extensive and polyphonically complex. A false recapitulation in A-flat threatens to cut the development short, but a lengthy contrapuntal passage ensues in which the violin for the first time assumes a truly independent status.

The second movement is in the unusual (for Haydn) key of A major. The new key has the effect of raising all the basic tones of the first movement; the tonic, dominant and subdominant, by a half-step. Only one full-blown theme is employed, of lyrical character befitting the Andante tempo. In the first section of the movement this theme is extended and expanded through frequent repetition of its various segments, the last one even enabling the violin to carry the entire melody on its own. This much material would actually suffice for a brief slow movement, but Haydn complicates matters by the insertion of a Minore section in the tonic minor. This A minor passage serves as a link between the keys of the first and second movements, because all of the altered pitches required by A major are restored to their original C-major levels. The Minore is extensive and differs from the Maggiore in its emphasis on development of its simple motivic idea and frequent modulation. A closing return to the Maggiore is abbreviated and punctuated by short cadenzas for the piano.

The presto Finale is an illustration of where the young Beethoven learned how to derive serious dramatic development from a light, rapid and seemingly innocuous theme. The only hints within the first subject of what is to come are found in the rhythmic interplay between piano and violin and a section of several bars exploiting the parallel minor. The second subject, moreover, is no real subject at all, but merely a continuation of the rapid figuration which marks the bridge passage.

But with the development we plunge directly into C minor and a more serious use of the simple cadential motive with which the exposition had closed. Rapid modulations revolve almost exclusively within the minor-key orbit and the development climaxes with strongly rhythmic statements of the cadential motive against a drone-like accompaniment. The return to the recapitulation is gradual, and this time the nod toward the minor key is shifted from the first subject to the second. A coda reiterating the opening theme closes the movement with an energetic cadential rush.

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Serenade, Op. 12

Zoltán Kodály

Zoltán Kodály worked closely with Bela Bartok in the collection and study of East European folk music, and his compositions, like Bartok's, thoroughly weave the melodic, rhythmic and harmonic characteristics of folksong and folk dance into the musical fabric.

The Serenade, Op. 12, composed in 1920, reflects, according to Kodály's biographer Laszlo Eosze, the progressive stages of a nocturnal serenade. The first movement is the serenade itself; the second represents the rejection of the lover in a dialogue between first violin and viola; and the third "confirms the understanding between lover and mistress, the light-hearted banter between viola and violin developing into a song of satisfied love; and the tale is brought to an end with an invigorating dance." Such a program is not unreasonable, since all its elements are inherently musical.

The first movement serenade is in a clearly outlined sonata form with two folk-like subjects. The first is strongly accented and presented by the first violin, while the second is broader and more lyrical and introduced by the viola. A short development combines the expansiveness of the second theme with the accompanying rhythmic motive from the first. The recapitulation truncates the first subject but repeats the second one complete.

The middle movement resembles Bartokian night music. This is the aforementioned dialogue between viola and first violin with the second violin playing muted tremolos much of the time. The responses of the first violin are designated carefully by Kodály, ranging from "laughing," "imitating" and "indifferent" to "gracious," "passionately" and "desperately." At the climax a brief reference to the opening theme of the first movement is heard in the second violin, described by Eosze as the dismissal of the musicians.

The final movement is once again permeated with the spirit of folk dance and folksong, though all the tunes are evidently of Kodály's own invention. The movement is in a loosely knit sonata form with limited development. The series of tunes, each in its own tempo and rhythm, is interlocked through the use of common intervals. The dialogue principle is again active, sometimes between the two violins, but most notably between first violin and viola in the slower theme. The folk character of the melodies is frequently underscored by drones or other types of static accompaniment.

Trio, Op. 34

Paul Hindemith

In his first Trio for violin, viola and cello, written in 1924, Hindemith exhibits his passion for Baroque textures and thematic development combined with classical organization. The four movements, though beginning with the Baroque designation Toccata, proceed in the classical sequence of sonata-allegro form, slow movement, scherzo and finale. Superimposed on this format, however, is an all-pervasive contrapuntal texture, culminating in the last movement with a complex fugue, reminiscent of the *ricercare* in its structure.

The first movement derives its designation Toccata from the successive emphasis on each of the instruments. After a unison and octave introduction, the violin steps forward with a lengthy presentation of the subject just heard, the other instruments providing

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dissonant contrapuntal accompaniment. With the second subject the attention shifts to the viola, which proceeds with a perpetual motion figure. Finally a varied recapitulation of the opening theme brings the cello to the forefront. A coda offers a cadenza for each instrument in descending sequence and then closes with another unison and octave reiteration of the main theme.

The slow movement is a lovely arioso, whose theme unfolds continuously in a truly Baroque treatment of melody. Even the second subject in this ABA structure is closely related to the first and seems to evolve directly out of it. The first subject is shared by all instruments, but accompanying counterpoints also employ frequent motives from the theme, thereby thoroughly integrating the texture. This integration reaches its climax with a stretto on the first subject shortly after its return in the third section.

The scherzo is pizzicato and muted throughout with the exception of a bowed passage in the cello at the conclusion of the movement. The texture is again contrapuntal and highly dissonant, although the clashes are mitigated by the mutes and the unsustained sonority of the plucked strings. The motives have strong rhythmic articulation, and the driving force is maintained all the way to the end.

The fugue opens immediately with its subject, which is both angular in its intervallic shape and sharply accented in its rhythm. Both factors, combined with the dissonant interaction of the parts, lend a relentless intensity to the theme's development. Once this subject has run its course, a calmer section introduces a new fugue on a different, though not unrelated, idea. At the conclusion of this fugue, the first subject returns, but altered through a new compound meter. The appearance of the same subject in both duple and triple meters is a characteristic of instrumental music of the early 17th century, while the succession of several separate fugues on similar and differing subjects is the typical technique of the *ricercare* of that period.

Hindemith closes the movement with a prestissimo coda consisting of a stretto between the lower instruments and rhythmically difficult double stops in the high register for the violin. Finally we hear the first subject restated in its original duple meter just before the hammering finish.

RONALD PATTERSON is First Violinist of the Shepherd Quartet and Artist Teacher of Violin at The Shepherd School of Music, as well as Concertmaster of the Houston Symphony. A student of Jascha Heifetz, Mr. Patterson won the Certificate of Merit in the fourth international Tchaikovsky competition in Moscow in 1970. The New York Times has characterized Mr. Patterson as a violinist of "skill, authority, and imagination".

RAPHAEL FLIEGEL is Second Violinist of the Shepherd Quartet and Artist Teacher of Violin at The Shepherd School of Music, and for twenty-five years was Concertmaster of the Houston Symphony. Mr. Fiegel won the plaudits of many famous conductors, especially as concertmaster for Leopold Stokowski and Sir John Barbirolli during their tenure as conductors-in-chief of the Houston Symphony.

WAYNE CROUSE is Violist of the Shepherd Quartet and Artist Teacher of Viola at the Shepherd School of Music, as well as Principal Viola of the Houston Symphony. Mr. Crouse received the soloist diploma from the Juilliard School of Music where he studied with Galamian. He has performed as soloist with Sir John Barbirolli, Andre Previn, Sergiu Comissiona and Sir William Walton (playing the composer's viola concerto).

SHIRLEY TREPEL is Cellist of the Shepherd Quartet and Artist Teacher of Cello at The Shepherd School of Music, as well as Principal Cellist of the Houston Symphony. Ms. Trepel is a graduate of the Curtis Institute where her tutors were Feuermann and Piatigorsky. She has performed as a soloist with major symphony orchestras in the United States and England and is recorded on RCA Victor.

Winner of a national competition at the age of fifteen, MARY NORRIS, the pianist of the ensemble, graduated from the Curtis Institute of Music where she was a student of David Saperton. She won instantaneous acclaim from Conductor Pierre Monteaux – not to mention audience and critics – at her debut as soloist with the Philadelphia Orchestra, and since that time, she has toured widely as soloist both here and abroad. A favorite of the Saint Louis Symphony, she was singled out for special praise when she appeared with the orchestra during its television debut. She has performed with many major orchestras and is known nation-wide through her annual concert tours as a soloist with chamber orchestras and recitalist with her husband, flutist, Albert Tipton. Ms. Norris is one of the distinguished performers at the Aspen Music Festival and is a member of the faculty there. She has recorded for Westminster Records. Presently she is Artist Teacher of Piano at The Shepherd School of Music.

There will be two concerts in The Shepherd School of Music Chamber Music Series next week: The Concord String Quartet, Monday, January 24, at 8:30 p.m. in Hamman Hall; and Frances Bible, mezzo-soprano, Thursday, January 27, at 8:30 p.m. in Hamman Hall.